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ABSTRACT

This guide focuses on literature to understand others, literature to change society, and literature to discover beauty. Designed primarily for independent use by students, several of the literary selections in each section of the guide are followed by the same sequence of questions so that students can develop a pattern for questioning themselves. The section on literature to understand others is divided into the following subsets: an introductory questionnaire, reading with a purpose, reading literature to understand others, suggested readings, reading expository material for study purposes, saving time in taking notes from reading, questioning to encourage critical and creative reading, reading materials about human behavior, major projects, and drawing conclusions about literature to understand others. The section on literature to change society includes seven subsets: an introductory questionnaire, reading literature of protest, reading Utopian literature, creating literature to change society, reading drama to change society, reading magazines and newspaper articles to change society, and drawing conclusions about reading literature and informational material to change society. The final section, on literature to discover beauty, includes subsets on considering poetic versus scientific language, major projects, considering the beauty of literature, reading short stories to discover beauty, and considering the question of art. (HOD)

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WAYS TO EXPERIENCE LITERATURE:

A Reading-Communicating Program
for High School Students.

Guidebook II:

Literature to Understand Others
Literature to Change Society
Literature to Discover Beauty

Norma B. Kahn

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WAYS TO EXPERIENCE LITERATURE

A Reading-Communicating Program
for High-School Students

AN INTRODUCTION TO THE TEACHER

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Description

This set of two guidebooks, **WAYS TO EXPERIENCE LITERATURE**, is designed as a reading and communicating program primarily for students in grades 10-12, with a possible extended audience of grades 7-13.

The guidebooks are based upon five values of literature for the individual:

- | | |
|---------------|-------------------------------------|
| Guidebook I: | Literature to Entertain |
| | Literature to Understand One's Self |
| Guidebook II: | Literature to Understand Others |
| | Literature to Change Society |
| | Literature to Discover Beauty |

While all of these five values of literature can be derived from most good literature, each section of the guidebooks concentrates upon one primary purpose or value for which literature is read through that section. Some of the examples of literature provided in one chapter may be the same as in another chapter; this is to illustrate that one book may have many values, and that the values of a particular book may be somewhat different for each reader, because each reader brings different experiences, interests, and needs to the same book.

Purposes

The chief purposes of WAYS TO EXPERIENCE LITERATURE are these:

1) to help students become mature readers and lifelong readers, by developing awareness of the many ways of experiencing literature and the many values of this mode of experiencing, for the individual reader;

2) to provide a guide for students in appropriate ways of reading literature which are likely to lead to maximum enjoyment of literature;

3) to provide a sound basis for improving reading in English or reading class, during the first weeks of the school year by the entire class together, and thereafter by each student independently; or

4) to make possible continuity in the reading and literature program in English classes, while class time may be devoted to other aspects of the language arts or to a variety of approaches to literature;

5) to develop ability to adapt to the differences in fictional and factual, literary and scientific, material;

6) to convey respect for the individual student and his or her need for choice of materials and for ways to use them, in order to make transfer of learning more likely;

7) to encourage full response to literature -- emotional, imaginative, and intuitive, as well as intellectual;

8) to provide a strong alternative to the authoritarian and book-report-centered approach to literature, which is the only way that many students and teachers have ever experienced literature.

Underlying Assumptions

The two guidebooks are based upon six major assumptions:

1) The student should be encouraged to consider the values by which he or she and others live and the possibilities of broadening or heightening these values.

2) Literature has the power to contribute richly to individual experience and so to human values.

3) Provision for "learning by doing" is necessary, in order to insure transfer of learning; therefore, we should encourage students to read for personal values now, if we want them to read for personal values throughout their lives.

4) Reading literature for personal values is one of many valid approaches to teaching literature, within a total English curriculum.

5) Development of a positive attitude toward reading can be accomplished more surely if the student is continually given opportunities for choice of reading experiences and related activities.

6) Development of a more positive attitude toward reading is likely to result in more reading -- and therefore in better reading, through practice.

Recommended Uses Within the Total English Curriculum

These guidebooks are designed primarily for independent use by students, not as a packaged course or curriculum although they are based upon

a series of courses developed by the author, and they could serve as guides to the development of similar courses. Little supervision of student use of the guidebooks should be necessary, if the student is not seriously deficient in reading skills, if he has chosen the guidebook that is most appealing to him, and if he has access to a wide choice of recommended literature upon which to transfer the approaches recommended.

While each student follows one section of a guidebook independently, the class as a whole can be studying other aspects of language arts (the nature of language, composition skills, creative writing, literature approaches from other points of view and so forth) to bring insights derived from use of the guidebooks to their other English studies.

Students should have available to them annotated bibliographies such as the current edition of BOOKS FOR YOU (NCTE), and they should be encouraged to add books to the lists in the guidebooks, and to write their own annotations and share them.

Teachers and students are likely to benefit if the teacher works in a self-selected guidebook along with the students.

Which individuals should be especially encouraged to follow one or more of the guidebooks?

These are some of the individuals for whom the guidebooks are likely to be particularly desirable:

1) students in an elective English course for which the approach in WAYS TO EXPERIENCE LITERATURE is complementary or supplementary (for example, an elective course, "Reading for Personal Values");

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2) students in an elective English course directly related to the approach basic to WAYS: "Literature to Understand One's Self," etc.;

3) students in a traditional English curriculum who prefer to work independently, following a less traditional approach;

4) students in eighth grade who are more advanced in English than the majority of the class;

5) or average and advanced students in grade 12, with modification of the booklists to include more books for mature readers;

6) students in a developmental reading class.

Can students with reading problems enjoy
using WAYS TO EXPERIENCE LITERATURE?

The guidebooks could be used in cross-age tutoring projects, or by friends whose reading levels are widely separate and who would like to work together.

Some Appropriate Ways to Evaluate
Student Use of These Guidebooks

The goals implicit in WAYS TO EXPERIENCE LITERATURE are broad humanistic and process goals, rather than narrow, product-oriented "behavioral objectives." The goals relate primarily to developing positive attitudes -- toward reading, toward learning, toward self, and toward others. Developing positive attitudes is a vital way to elicit greater effort by the student in developing specific arts and skills taught through these guidebooks and by other means.

To be consistent with the nature of the guidebooks, evaluation of performance in using them should focus on 1) development of more positive attitudes toward reading, learning, self, others; 2) more original and fuller responses to literature, through feeling, thought, imagination, senses, and intuition; and 3) greater realization of the personal values of reading.

To further develop positive attitudes, the teacher should 1) write his evaluative comments on pages separate from the student's writing; 2) comment on specific strengths before offering suggestions for improvement; 3) keep in mind that, in the study of literature for its personal values, there can be no right-or-wrong answers; and 4) limit concern about the mechanics of writing to written responses that the student chooses to polish for formal excellence.

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GUIDEBOOK II

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Guidebook II: Permissions and Acknowledgments

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"Incident," by Countee Cullen. Copyright c 1925 by Harper & Row, Publishers, Inc.; renewed 1953 by Ida M. Cullen. By permission of Harper & Row, Publishers.

"Dust of Snow," by Robert Frost. From the Poetry of Robert Frost edited by Edward Connery Lathem. Copyright 1923, 1928 © by Holt, Rinehart & Winston, Inc. Copyright 1951 © 1956 by Robert Frost. Reproduced by permission of Holt, Rinehart and Winston, Publishers.

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Norma B. Kahn, Rochelle Park, NJ: Hayden,
1979. (2nd ed., Boynton/Cook, 1984)

TO THE READER OF THIS GUIDEBOOK:

This guidebook is one of two in a set called **WAYS TO EXPERIENCE LITERATURE**. The two guidebooks are based upon five values of literature for the individual:

- Guidebook I:** Literature to Entertain
 Literature to Understand One's Self
- Guidebook II:** Literature to Understand Others
 Literature to Change Society
 Literature to Discover Beauty

While all five values of literature can be derived from most good literature, each section of the two guidebooks concentrates on one primary purpose or value for which literature is read through that section. Some of the examples of literature provided in one section may be the same as in another section; this is to illustrate that one book may have many values, and that the values of a particular book may be somewhat different for each reader, because each reader brings different experiences, interests, and needs to the book.

WAYS TO EXPERIENCE LITERATURE has been developed to increase realization of the personal values of reading. If we realize the many values of reading for us personally, we may develop the desire to read literature throughout our lives -- and so live fuller lives, through all the experiences by which books can enrich our lives and understanding. No one can experience actually every way of life and every adventure but all of us can experience more ways of life and more adventures through reading,

2.

Look over both guidebooks before choosing the section you wish to follow first. In your preview, you will see many opportunities for choice; the sign ☐ indicates a question for you to answer or not, as you choose; the sign () indicates an action for you to take or not, as you choose; the booklists are long and varied, to provide a wide choice of reading material -- both fiction and non-fiction. You can place a ☒ within the ☐ and () and beside the book titles that you choose. You can record in any one of many kinds of albums your response to the suggested questions, actions, and books. All these choices are provided because when we have choices, we are more likely to give our attention and our whole selves to an experience, and therefore we are likely to learn more.

In writing your response to a question, you may want to start with a statement made from the question, so that you will not have to refer back to the question when you want to reread your response. For example, your response to the question, "Why do you think it might be valuable to understand other people better?" might begin, "I think it might be valuable to understand other people better, mainly because"

In each of the sections of the guidebooks, several of the literary selections are followed by the same sequence of questions. The repeated sequence is meant to help you develop a pattern of questioning yourself, whenever you read literature for the purpose that is the subject of that section. For example, in "Literature to Understand Others," on page : "What are your first feelings and thoughts in response to the story? What others does this story help me to understand, and what is it that I understand better about them? Does the purpose for which you've read this story, understanding others, involve the central purpose of the story? If not, what does the central purpose seem to be, and how can you tell?"

As you read more and more books, during your use of this guidebook, consider starting your own annotated bibliography. You could share it with your class now and add to it as the years go by, using it as you would use a photograph album.

Many people contributed to the development of earlier versions of these guidebooks, over a period of seven years, and I am grateful to them all even though I cannot name them all here. For help with this latest version I want to thank in particular Mrs. Roberta B. Hampson and her twelfth grade students at Conrad Weiser Senior High School in Robesonia, near Reading, Pa., during 1980-1982. Mrs. Hampson and her classes used all of the guidebooks and then gave me valuable suggestions for improving them.

All the people who contributed to the development of WAYS TO EXPERIENCE LITERATURE hope that you will find increasing value in reading literature.

LITERATURE TO UNDERSTAND OTHERS

Introductory Questionnaire:

☐ Through this guidebook, "Literature to Understand Others," what "others" do you hope to understand better?

☐ What does the word "understand" mean to you, in the context of "to understand others"?

☐ Why do you think it is valuable to understand other people?

☐ What is "literature"? (There is no one absolute answer for this question; what do you think the word means?)

☐ What can you think of that you have already learned about others through reading fiction?

☐ Can you name any books through which you have developed greater understanding of other people?

Reading with a Purpose

One of the most effective ways to develop reading skills and reading pleasure is to decide consciously the main purpose for which you want to read a particular book and to read with that purpose in mind.

☐ What specific advantages do you think there might be in reading with a purpose in mind?

☐ What are some of the purposes for which you might read different kinds of material? (Answer this question by building a chart, like the one below, filling in the purposes you choose to list.)

Kinds of Reading Material	Textbooks	Other Informational Materials	Fiction or Poetry
Some of the purposes of reading:			

() As you read the story, keep in mind basic questions like these, toward understanding others through literature:

- What are your first feelings and thoughts in response to the story?
- What "others" does this story help you understand, and what is it that you understand better about them?
- What do each of the main characters seem to value most highly? That is, what seems to be most important to them, at the time of their lives which the story involves? What clues does the story contain which indicates this to you?
- Does the purpose for which you've read this story, understanding others, involve the central purpose of this story?
- If not, what does the central purpose of the story seem to be, and how can you tell?

() When you have finished reading the story, briefly write your tentative answers to the questions above.

() If you have difficulty answering some of the questions, you may find that thinking about the role of the narrator or "teller" of the story helps you to think of more satisfying answers:

- Who is telling the story?
- Does the narrator take part in the action?
- At the beginning of the story, what impression do you have of the narrator? By the end of the story, has your impression of the narrator changed?

- 7 - What are some of the factors that have contributed to the change in your impression?
- What does the author accomplish in telling the story through this particular narrator?
- In what way does the author limit the story by using this narrator?
- In what ways might the story be different if it were told through one of the other characters? or from some other point of view?

Before reading books to understand others, take some of the following steps:

() From the book list, choose one subject area concerning "others" about which you would like to read at least one book. Write all that you now feel and think about the group of people you have chosen and any particular aspect of the group which you want to understand better. Write in list form or any other form you choose.

() Read through the list of books. Check the books you've read; mark "M" next to those you've seen in movie version; mark in some other way the names of books you think you might like to read.

() If you can think of any books that might be appropriate additions to the list, add these in the appropriate sections and share your additions with your teacher and with other students.

() Choose to read one of the books which is listed under the subject of particular interest to you. Your choice is likely to be more satisfying if you first "taste" the books that appeal to you. Taste them by reading the first few pages, then deciding whether the experiences these pages seem to promise are ones you wish to know more fully. If you don't feel certain that you like the first taste, sample other parts of the book. If the book doesn't seem to suit your present tastes, try a different book.

() Before making your final selection, read the first few pages to be sure that no more than one or two words on each page are unfamiliar to you. If there are too many unfamiliar words, you may want to wait to read the book for a year or so and choose a less difficult one now.

() On the basis of your experience so far, through this guidebook, what do you think might be appropriate questions to keep in mind as you read?

() As you read, jot down brief notes occasionally, to build answers to your questions; note the pages and parts of pages which relate to each of your answers. (See page 26 for details about this simple time-saving method of note-taking.)

LITERATURE TO UNDERSTAND OTHERS:
SUGGESTED READING

IN THE FAMILY:

Agee, James. A Death in the Family. Grosset and Dunlap, 1963.

Angier, Bradford, and Barbara Corcoran.
Ask For Love and They Give You Rice Pudding.
Houghton, 1977.

Annxter, Paul. Swiftwater. Hill and Wang, 1950.

Armstrong, William H. Sounder. Harper & Row, 1969.

Berry, Wendell. The Memory of Old Jack. Harcourt, 1973.

Colman, Hila. After the Wedding. Morrow, 1975.

Cowley, Malcolm. The View from 80. Viking, 1980.

Forbes, Kathryn. Mama's Bank Account. Harcourt, 1949.

George, Jean Craighead. Gull Number Seven Thirty-Seven. Thomas Y. Crowell, 1964.

Gold, Herbert. Fathers. Random House, 1967.

Hamilton, Virginia. The House of Dies Drear. Macmillan, 1968.

For brief descriptions of each book, see the annotated booklists published by the National Council of Teachers of English and available in any library or perhaps from your English or reading teacher; for example, Books for You, Reading Ladders for Human Relations, and Your Reading.

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O'Neill, Eugene. A Long Day's Journey into Night. Yale University Press, 1956.

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Wigginton, Eliot, ed. The Foxfire Book. Doubleday, 1972.

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IN SCHOOL:

Ashton-Warner, Sylvia. Teacher. Simon and Schuster, 1963.

_____. Spearpoint. Simon and Schuster, 1972.

Auchincloss, Louis. The Rector of Justin. Houghton-Mifflin, 1964.

Herndon, James. The Way It Sposed to Be. Simon and Schuster, 1968.

Hilton, James. Goodbye, Mr. Chips. Little Brown, 1934.

OF ONE'S OWN AND THE OTHER SEX:

- Holliday, Laurel. Heart Songs. Bluestocking Books, 1978.
- Knowles, John. A Separate Peace. Macmillan, 1960.
- Lipsyte, Robert. The Contender. Harper and Row, 1967.
- Olsen, Tillie. Tell Me A Riddle. Delacorte, 1978.
- Price, Reynolds. A Long and Happy Life. Atheneum, 1962.
- Ruddick, Sara, and Pamela Daniels, eds. Working It Out. Pantheon, 1977.
- Scoppetone, Sandra. Trying Hard to Hear You. Harper, 1974.
- Sherburne, Zoa. Too Bad About the Haines Girl. Morrow, 1967.
- Sherman, D. R. The Lion's Paw. Doubleday, 1975.
- Stanford, Barbara, Ed. On Being Female. Washington Square Press, 1974.
- Strong, Jonathan. Tike and Five Stories. Little, Brown, 1969.
- Updike, John. Pigeon Feathers and Other Stories. Knopf, 1962.
- Vining, Elizabeth G. Take Heed of Loving Me. Lippincott, 1964.
- Zindel, Paul. My Darling, My Hamberger. Harper and Row, 1969.

IN MODERN AMERICAN CULTURE:

- Alexander, Rae Pace and Julius Lester. Young and Black in America. Random House, 1970.
- Allen, Terry. The Whispering Wind: Poetry by Young American Indians. Doubleday, 1972.
- Barrio, Raymond. The Plum Plum Pickers. Canfield Press, 1971.
- Bontemps, Arna. Lonesome Boy. Houghton Mifflin, 1955.
- Borland, Hal G. When the Legends Die. Lippincott, 1963.
- Britton, Ann. Fike's Point. Coward, 1977.
- Brown, Claude. Manchild in the Promised Land. Macmillan, 1965.
- Clark, Ann Nolan. Medicine Man's Daughter. Farrar, Straus and Giroux, 1963.
- Cook, Jack. Rags of Time: A Season in Prison. Beacon, 1972.
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- Momaday, N. Scott. House Made of Dawn. Harper and Row, 1970.
- Saroyan, William. The Human Comedy. Harcourt, 1943.
- Steinbeck, John. The Grapes of Wrath. Viking Press, 1939.
- _____. Travels with Charley: In Search of America. Viking Press, 1962.
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IN FOREIGN CULTURES:

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Achebe, Chinua. Things Fall Apart. Fawcett World, 1969. (Nigeria)

Braithwaite, E. R. To Sir, With Love. Prentice-Hall, 1960. (London, England)

Buck, Pearl. The Good Earth. John Day, 1965. (China)

Doss, Helen. The Family Nobody Wanted. Little, Brown, 1954. (12 children of different cultural backgrounds)

Forman, James. Ring the Judas Bell. Farrar, Straus, and Giroux, 1965. (Greece)

Freedman, Benedict and Nancy. Mrs. Mike. Coward, 1947. (Northern Canada)

Godden, Rumer. The River. Viking Press, 1946. (India)

Godden, Rumer. The Peacock Spring. Viking, 1976. (India)

Graham, Gail. Cross Fire. Pantheon, 1972. (Vietnam)

Guareschi, Giovanni. The Little World of Don Camillo. Farrar, Straus and Giroux, 1951. (Italy)

Hautzig, Esther. The Endless Steppe: Growing Up in Siberia. Thomas Y. Crowell, 1968. (Siberia)

Hersey, John. A Bell for Adano. Knopf, 1944. (Italy)

McCullough, Colleen. The Thorn Birds. Harper and Row, 1977. Avon Books. (Australia)

Michener, James A. The Covenant. Random House, 1980. ()

Moore, Lilian and Judith Thurman, comp. To See the World Afresh. Atheneum, 1974. (Vietnam)

Narayan, R. K. The Vendor of Sweets. Viking Press, 1967. (India)

Ojigbo, A. Okion, comp. Young and Black in Africa. Random House, 1971. (Africa)

Paton, Alan. Tales from a Troubled Land. Scribner, 1961. (South Africa)

Rasmussen, Knud, ed. Beyond the High Hills: A Book of Eskimo Poems. World, 1961. (Northern Canada)

Ruesch, Hans. Back to the Top of the World. Ballantine, 1974. ()

OF ANOTHER TIME:

Aleichem, Sholom. Adventures of Mottel. 1953, rpt. Collier, 1961.

Arnothy, Christine. I Am Fifteen--and I Don't Want to Die. Scholastic Book Services, 1956.

Behn, Harry. The Faraway Lurs. World, 1963.

Bowen, Catherine Drinker. Adventures of a Biographer. Little, Brown, 1959.

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Cooper, Susan. The Grey King. Atheneum, 1975.

Dickens, Charles. David Copperfield. 1850.

Dickens, Charles. A Tale of Two Cities. 1859.

Doctorow, E. L. Ragtime. Random House, 1975.

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Styron, William. The Confessions of Nat Turner.
Random, 1967.

Suhl, Yuri. On the Other Side of the Gate.
Watts, 1975.

Sutcliffe, Rosemary. The Mark of the Horse Lord.
Walck, 1965.

Tolstoy, Leo. Anna Karenina. Dodd, 1966.

Walker, Margaret. Jubilee. Houghton Mifflin,
1966.

White, Theodore H. The Once and Future King.
Putnam, 1958.

Wiesel, Elie. Night. Atheneum, 1960.

Yates, Elizabeth. Amos Fortune, Free Man.
Dutton, 1950.

OF ANOTHER FAITH:

Agee, James. The Morning Watch. Houghton Mifflin,
1950. (Catholicism)

Hesse, Hermann. Siddhartha. trans. by Hilda Rosner.
New Directions, 1951. (Oriental philosophy)

Hulme, Kathryn. The Nun's Story. Little, 1956.
(Catholicism)

Potok, Chaim. My Name Is Asher Lev. Knopf, 1972.
(Judaism)

_____. The Chosen. Simon and Schuster, 1967.
(Judaism)

Sears, William. God Loves Laughter. London:
George Ronald, 1960. (Bahá'í)

West, Jessamyn. Friendly Persuasion. Harcourt,
1956. (Society of Friends)

WITH DISABILITIES:

Chevigny, Hector. My Eyes Have a Cold Nose.
Yale University Press, 1946.

Dixon, Paige. May I Cross Your Golden River?
Atheneum, 1975.

Dooley, Thomas A. The Night They Burned the
Mountain. Farrar, Straus and Giroux, 1960.

Gibson, William. The Miracle Worker. Knopf,
1957.

Green, Hannah. I Never Promised You a Rose
Garden. Holt, Rinehart, 1964.

Greenberg, Joanne. In This Sign. Holt, Rinehart,
1972.

Gunther, John. Death Be Not Proud. Harper and
Row, 1949.

Jones, Ron. The Acorn People. Abington Press,
1976.

Kellogg, Marjorie. Tell Me That You Love Me,
Junie Moon. Farrar, 1968.

Keyes, Daniel. Flowers for Algernon. Harcourt,
1966.

Killilea, Marie L. Karen. Prentice-Hall, 1952.

Krents, Harold. To Race the Wind: An Auto-
biography. Putnam, 1972.

Lipsyte, Robert. One Fat Summer. Harper and
Row, 1977.

Massie, Robert and Suzanne. Journey. Knopf, 1975.

Neufield, John. Lisa, Bright and Dark. New American Library, 1969.

Sarton, May. As We Are Now. Norton, 1973.

Savitz, Harriet M. Fly, Wheels, Fly. John Day, 1970.

_____. On the Move. John Day, 1973.

_____. The Lion-Hearted. John Day, 1975.

Sullivan, Tom and Derek Gill. If You Could See What I Hear. Harper, 1975.

Vonnegut, Mark. The Eden Express. Praeger, 1975.

Wojciechowska, Maria. A Single Light. Harper and Row, 1968.

Zindel, Paul. The Pigman. Harper and Row, 1968.

Now that you have read one of the books from the book list, what are your answers to the questions you developed, toward reading literature to understand others?

() If you read a book of fiction, find and read at least one chapter in an informational book on a subject similar to that of the fiction you read. For example, in relation to a work of fiction from "In Foreign Cultures," read a chapter from an informational book on that culture.

() Follow the suggestions on the worksheets on pages 23-24. Check each step as you take it, in reading the chapter you chose.

() Jot down your thoughts and feelings about the relative value of the two works in accomplishing the purpose for which you read them.

☐ How would you go about taking notes from the informational material so that you can include, in your written responses, examples that illustrate your points?

() Read the worksheets on pages 43-44 for more ideas about taking notes from informational material.

() Apply some of the ideas for reading and taking notes from informational material on reading you do for a social studies or science course you are taking.

Reading expository material for study purposes

Such material includes books and articles listed in bibliographies, *not* major textbooks that should be mastered and *not* imaginative literature.

1. Preview the assignment, including:
 - (a) The Preface and/or Table of Contents
 - (b) The summary and conclusion (*this alone* may be sufficient for the preview)
 - (c) All headings or the first sentence in each long paragraph (if the summary and conclusions are insufficient)
2. Tell yourself from memory what you've learned from the preview.
3. Think about:
 - (a) The purposes of the instructor in making the assignment
 - (b) The apparent purposes of the author
 - (c) Your additional purposes in reading the material
4. Formulate and note a few questions related to the purposes you've thought about.
5. Read to answer the questions you've formulated.
6. Pause occasionally to try to answer the questions you've formulated.
7. Take brief "notes" *during* reading
 - (a) By bracketing in the margins and/or by *very sparse* underlining (if the book is your own)
 - (b) By noting pages and parts-of-pages (A, B, C, D, E) from which you may want to take written notes eventually (see p. 11).
8. Take more extensive notes *after* reading; include any ideas of your own in response to the material.
 - (a) For summarizing, take (preferably type) notes

from your page notations on full-size paper, with sufficient indentations to indicate relationships between organizing ideas and supporting ideas.

(b) For research papers, take notes from your page notations on index cards or on small note-pad pages.

9. When your reading and notetaking are complete, re-read all your notes, *think* about what you have read, and add more notes on your reflections.

Questioning to encourage critical and creative reading of any expository (factual or theoretical) material

The following questions can serve as a useful stock from which to draw in thinking about and taking notes on expository material. To increase your interest, attention, and memory, your initial question should be, "What, in this material, is of particular interest to me?"

To increase your interest, attention, and memory, your initial question should be, "What, in this material, is of particular interest to me?"

1. Critical questions: analysis

- (a) What authority or credentials does the author bring to the subject?
- (b) What does the author state?
- (c) What does the author imply? Assume?
- (d) Is the argument valid (internally consistent, logical, do the conclusions follow from the premises)?
- (e) Is the argument reliable (supported by evidence, authentic)?
- (f) Does the form strengthen or support the content (by being clear, concise, coherent)?

2. Creative questions: synthesis

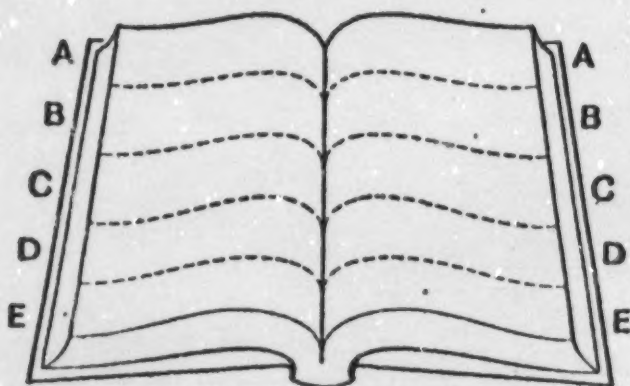
- (a) How does the material relate to:
 - (1) my own experience?
 - (2) other sources, oral or written?
 - i. from other schools or other fields
 - ii. based on other paradigms or other theories
 - iii. by other authors in the same school or field
- (b) What additions can I think of (improvements, more evidence, additional arguments, new questions)?

3. Creative questions: applications

- (a) What applications can I think of?
- (b) For whom might this have value?
- (c) How can this change me?

SAVING TIME IN TAKING NOTES FROM READING— BY DELAYED NOTETAKING

To save time in taking notes from library books, or from other material not your own to mark in, *imagine* that every printed page is divisible into five horizontal portions invisibly labeled from A to E, like this:



(On a double-column page, the first column can be imagined as labeled A to E; the second, a to e.

In reading for a term paper, write on the reverse side of your bibliographical card the page numbers and parts-of-pages (that is, A to E) on which you find promising material. For example, notations for a paper on ideas for a new English curriculum might look like this:

On one side

Whitehead, Alfred North. **THE AIMS OF EDUCATION AND OTHER ESSAYS.** New York: The Macmillan Co., 1937.

On reverse side

2G	18C	33BDE
3A	21A	35E
6C-E	27DE	38-39A
7A	28B	49R
13D, E*	10BE	57A
14E	31R	

*The comma means that some material in the middle of DE should not be noted.

After finishing a book (or as many books as you prefer to read before taking notes on the material), return to the pages that you have indicated on the back of each bibliographical card. Type notes on index cards from the material that now seems *essential*. Cross out the page notations that you decide are not useful after all (see examples above).

As you read, continually reflect upon what you have read. Make a note of your ideas and feelings about the material:

1. For research papers, make notes on separate cards so that you can organize these with other notes for incorporation in your paper.
2. For supplementary reading, make notes on full-size paper, with page references in the margin so that you can include these with your notes from the content when you review for exams.

Reading Scientific Materials About Human Behavior

☐ Why do you think it might be valuable to read scientific materials and literature for a similar purpose, such as understanding others?

☐ Before reading what various scientists have concluded about human behavior and its causes, what do you think or feel already about why human beings behave as they do?

☐ What seem to you to be some of the important factors that combine to make us the individual personalities that we are?

() Preview a chapter on personality in a psychology or health textbook. Read the chapter if it appears valuable to you.

☐ What ideas about personality did you find especially valuable?

☐ What thoughts or feelings do you have about the material?

☐ The material that you read about personality may represent theories rather than facts about human behavior; what does the word "theory" mean to you?

☐ What advantages can you think of for thinking in terms of a theory, when considering why individuals and groups behave as they do?

☐ What disadvantages can you think of for thinking in terms of a theory?

☐ Does one of the theories of human behavior you have read about help you to understand better any part of the book you have chosen to read? Describe your new understanding.

☐ So far, what seem to you to be the advantages of fiction, in trying to understand other people, in comparison with the advantages of a theory of human behavior? Support your points with examples from the book you have read and from one theory of human behavior.

Considering the question, What is Literature?

You have been reading both scientific and literary materials to understand human behavior. Perhaps you can understand most clearly the distinctive nature of literature, in one sense of the word, if you consider examples of the purest form of literature, poetry.

☐ Consider these two poems with a similar subject, but with very different form.

What seems to

you to be the "subject" of these poems?

() Read each poem silently, then aloud.

A Moment Please³

WHEN I GAZE AT THE SUN

I walked to the subway booth
for change for a dime,

AND KNOW THAT THIS GREAT EARTH

Two adolescent girls stood there
alive with eagerness to know

IS BUT A FRAGMENT FROM IT THROWN

all in their new found world
there was for them to know

IN HEAT AND FLAME A BILLION YEARS AGO,
they looked at me and brightly asked
"Are you Arabian?"

³Arna Bontemps, ed. American Negro Poetry
(New York: Hill and Wang, 1963), pp. 138-9.

THAT THEN THIS WORLD WAS LIFELESS

I smiled and cautiously

--for one grows cautious--

shook my head.

AS, A BILLION HENCE,

"Egyptian?"

IT SHALL AGAIN BE,

Again I smiled and shook my head

and walked away.

WHAT MOMENT IS IT THAT I AM BETRAYED,

I've gone but seven paces now

OPPRESSED, CAST DOWN,

and from behind comes swift the sneer

OR WARM WITH LOVE OR TRIUMPH?

"Or Nigger?"

A moment, please

WHAT IS IT THAT TO FURY I AM ROUSED?

for still it takes a moment

WHAT MEANING FOR ME

and now

IN THIS HOMELESS CLAN

I'll turn

THE DUPE OF SPACE

and smile

THE TOY OF TIME?

and nod my head.

-- Samuel Allen

Incident ⁴

Once riding in old Baltimore

Heart-filled, head-filled with glee,

I saw a Baltimorean

Keep looking straight at me.

⁴Laurence Perrine, Literature: Structure, Sound and Sense (New York: Harcourt, 1970), p. 817.

Now I was eight and very small,
 And he was no whit bigger,
 And so I smiled, but he poked out
 His tongue and called me, "Nigger."

I saw the whole of Baltimore
 From May until December;
 Of all the things that happened there
 That's all that I remember.

-- Countee Cullen'

☐ What were some of your feelings and thoughts as you read this poem?

☐ What did this poem cause you to see or to hear, smell, taste, or feel tactilely?

☐ What elements in the poem seem to have contributed most to your having the feelings, visions and thoughts that you did?

☐ What seems to be the subject of these poems?

☐ In "Incident," who does the persona seem to be?

☐ What evidence do you find in the poem to support your description?

☐ Have you ever had an experience similar to the one described in this poem? Was your reaction similar or different from the one expressed in this poem?

☐ In "A Moment Please," what kind of person is the persona, in comparison with the persona in "Incident"?

☐ What evidence is there in the poem to support your description?

□ What meaning is conveyed by the alternating lines of large type (or italics) with small type?

Do your answers to these questions show that you understand that the total meaning of these poems is much greater than the subject alone? The subject of both poems is merely part of the total meaning of each particular poem. Special features like the imagery, the rhythm and other sound effects, have been created by the poet to convey the total experience that is the poem.

A poem is like a tree or like a person; we can talk about a trunk, leaves, roots, or we can talk about a person's personality, physical appearance, voice quality--but when we separate out these parts of a whole we can't expect to convey the true nature of the whole. A tree is the tree as a whole; a person is the person as a whole; a poem is the poem as a whole, with all its parts experienced together.

□ In addition to the vital contribution of each element of the "form" to the total meaning and effect of literature, what other distinctive quality does literature seem to have, in contrast to scientific material?

() From all of your experiences through this guidebook so far, you may have developed a fuller understanding of the distinctive qualities of the language of science and literature. If you consider that a long line represents the continuum of language, with scientific language at one end and poetic language at the other, what distinguishing features can you think of for the two

extremes of language? Build a list of descriptive terms at each end of the continuum line.

☐ What are some of the possible differences between the meaning of the word "heart" in a biology textbook, and the meaning of the same word in the line from the Book of Matthew, "Blessed are the pure in heart"?

☐ What are some of the possible differences between the meaning of the word "fire" in a chemistry textbook, and the meaning of the same word in the title of the book by Elie Wiesel, Souls on Fire?

☐ What does this continuum suggest about the nature of many books or much written material?

MAJOR PROJECTS

- ☐ Find in an anthology and read Stephen Crane's story, "Open Boat," which was inspired in part by an item in a newspaper. Choose a current news item which seems to you to involve conflicting forces (the essence of drama) and individuals about whom you feel concern. Write a fictional account of a part of the news story as you imagine it.
- ☐ Visit a school for the deaf, blind, or mentally retarded, or a home for orphans or the aged. Write a fictional diary or journal of an individual living or working in the school or institution you visited. (Perhaps you will want to be a volunteer worker, after school hours or during a summer, at one of the institutions you visited.)
- ☐ Listen to a recording of two plays by the Irish playwright J. M. Synge: Riders to the Sea and In the Shadow of the Glen (Spoken Arts, \$A 743). Write about the experience you gained from the plays in understanding the individuals whose lives are dramatized in them. Decide and describe the elements in one of the plays which you think contributed most to its total impact upon you.
- ☐ Read a pair of works, one poetic and one scientific, on related subjects. Read each work in the way that seems most appropriate to it, guided by ideas in this guidebook. Express your thoughts and feelings about the relative value of the poetic as compared to the scientific work. Support your points by specific illustrations from the works you read. Examples of works you may want to compare:

"The Vantage Point," by Robert Frost
with chapters in

The Immense Journey, by Loren Eiseley (Random House, 1957), or Behold Man, by Lennart Nilsson (Little, 1974), or Lives of a Cell: Notes of a Biology Watcher, by Lewis Thomas (Viking, 1974).

"Channel Firing," by Thomas Hardy,
 or "The Hand that Signed the Paper Felled
 a City," by Dylan Thomas,
 with chapters in
On Aggression, by Konrad Lorenz (Bantam,
 (Bantam, 1966).

- Listen to a recording of William Shakespeare's King Lear, following the dramatization in a text of the play. As you listen, imagine the first presentation of the play at the Court of King James, during the Christmas holidays of the gloomy year of 1606. Write your answers to these questions:
- King Lear and Gloucester suffer tragically in the play; yet they gain something from their suffering. What do they gain?
 - What might the assembled lords and ladies have gained as a result of watching King Lear?
 - What value did you find in listening to King Lear?

- Read several poems of John Donne, William Shakespeare, or Langston Hughes. Write brief notes of your impressions of the poems. Then read a fictionalized biography of the poet:

Take Heed of Loving Me, by Elizabeth Gray Vining;⁵ (about John Donne); or

Nothing Like the Sun, by Anthony Burgess⁶ (about Shakespeare); or

Langston Hughes, by Milton Meltzer.⁷

Write a brief essay on the value of the biography in helping you to understand better the poems of your choice--and the poet who wrote them.

⁵(Philadelphia: Lippincott, 1964).

⁶(New York: Norton, 1964).

⁷(New York: Crowell, 1968).

- ☐ With several other students choose a play and from a scene you would like to prepare for presentation to the class. (Plays are found in libraries largely under classification numbers 812 or 822.) You may want to read the parts without going through the actions appropriate for them. Prepare a brief description of the action before and after the scene you choose to dramatize.

Then write your response to this question: What have you found are some of the advantages in participating in the oral reading of a play, or any piece of fiction, as compared to simply reading the play or fiction to yourself?

- ☐ Investigate in several sources the origin of family names within several groups of people you know and would like to understand better. Include with your notes your opinion about the value of this research in helping you to understand better individuals in the groups whose names you investigated.
- ☐ Read selectively *WORKING*, by Studs Terkel. (Pantheon, 1974.) Use some of the questions that Studs Terkel used in his conversations and some questions of your own to discuss with members of your family, friends and acquaintances the work they do. Tape-record the conversations and transcribe the tapes.

☒ Recall a conflict you have experienced with adults, peers, or children. Write about the conflict in one of the following forms:

- Explain as objectively as you can the point of view of individuals on various sides in the conflict; then describe the outcome, the eventual outcome as well as the immediate one.
- Dramatize a brief scene in the conflict, in either skit or short-short story form.
- Write a brief dialogue between two or more participants in the conflict.
- With several other students in the class, prepare a brief dramatization of the conflict.

Drawing Conclusions About
Literature to Understand Others

"Fiction alone draws us out of the cage of our self, into caring and knowledgeable concern for the life that is not our own." (Benjamin DeMott, critic and novelist)

- What literature that you read for this course had the value for you which Mr. DeMott describes? Explain with brief but specific examples from one of the books you read.

Suggested procedure:

- () Jot down your ideas in a column, as they occur to you.
- () Organize your ideas, simply by numbering them in the order that seems most effective.
- () Write your essay by developing the ideas you have listed, in the order in which you have numbered them.
- () Start a new paragraph for each main idea.
- () Proofread for clarity, punctuation, spelling.

LITERATURE TO CHANGE SOCIETY

Introductory Questionnaire (group or individual)

This guidebook is concerned with the literature that, in every age, has been written partially or primarily to change society.

☐ What are some of the aspects of contemporary society that you think are most in need of change?

☐ What various ways can you think of for bringing about the changes that you think are necessary?

☐ What do you need to know in order to have more ideas about changing our society?

☐ How can you get such information?

☐ What part do you think that writing can play in bringing about changes in society?

☐ Can you think of any books that have had the effect of changing society, in recent years or in the past?

☐ What was the nature of the change?

☐ What elements of the books do you think were most responsible for the change?

☒ Have you read any magazine or newspaper articles that you think could change society?

What is the nature of the change and how could the magazine or newspaper article affect it?

☐ Have you seen any television programs that you think could change society?

: What is the nature of the change and how could the television program affect it?

☐ Have you seen any movies that you think could change society?

What is the nature of the change and how could the movie affect it?

☐ Considering your answer to all of these questions, what do you think are the relative strengths and limitations of literature, magazine and newspaper articles, television, and movies, as media that can change society?

☐ Two major kinds of literature to change society are literature of protest and Utopian literature. What do the terms "literature of protest" and "Utopian literature" mean to you, and what do you think might be the chief differences between these two kinds of literature?

Reading Literature of Protest

() You can gain a good idea of literature of protest through the centuries by reading parts of two poems of protest written in the nineteenth and twentieth centuries. Read the poems silently, then aloud.

From "The Song of the Shirt," by Thomas Hood (1843)

With fingers weary and worn,
 With eyelids heavy and red,
 A woman sat, in unwomanly rags
 Plying her needle and thread--
 Stitch! stitch! stitch!
 In poverty, hunger, and dirt;
 And still with a voice of dolorous pitch
 She sang the "Song of the Shirt!"

. . .

"O men with sisters dear!
 O men with mothers and wives!
 It is not linen you're wearing out,
 But human creatures' lives!
 Stitch--stitch--stitch,
 In poverty, hunger, and dirt, --
 Sewing at once, with a double thread,
 A shroud as well as a shirt!"

From "Aftermath," by Siegfried Sassoon (1920)

HAVE YOU FORGOTTEN YET? . . .

. . .
Do you remember the rats; and the stench
Of corpses rotting in front of the front-
line trench,--

And dawn coming, dirty-white, and chill with
a hopeless rain?

Do you ever stop and ask, "Is it all going
to happen again?"

Do you remember that hour of din before the
attack,--

And the anger, the blind compassion that
seized and shook you then
As you peered at the doomed and haggard faces
of your men?

Do you remember the stretcher-cases lurching
back

With dying eyes and lolling heads, those
ashen-gray

Masks of the lads who once were keen and
kind and gay?

HAVE YOU FORGOTTEN YET? . . .

LOOK UP, AND SWEAR BY THE SLAIN OF THE WAR
THAT YOU'LL NEVER FORGET!

☐ What were some of your feelings and
thoughts as you read these poems?

☐ What did these poems cause you to see
or to hear or smell or taste or feel tactilely?

☐ What elements in the poems seem to
have contributed most to your having the feel-
ings and images and thoughts that you did?

☐ What conditions do these poems seem
to protest?

() Find and read more of the poems of protest against war written in the past century. You might start with poems by Harman Melville ("Shiloh"); Thomas Hardy ("Channel Firing"); Siegfried Sassoon ("Aftermath"); Robinson Jeffers ("May-June 1940"); and poems by veterans of the Vietnam war.

() Respond to questions like those you responded to after reading "Song of the Shirt" and "Have You Forgotten Yet?" on the preceding page.

() From the booklist that follows, choose and read protest literature, indicated by the letter "p".

() If you choose to read a book of fiction, consider the following questions:

☐ What were some of your feelings and thoughts as you read the book?

☐ What elements in the book seem to have contributed most to your having the feelings, visions and thoughts that you did?

☐ What conditions does the fiction protest?

() If you choose to read an informational book, follow the suggestions on pages 23 and 24. Check each step as you take it, in reading the book you choose.

() From a public library, or from the record collection in your school, obtain one of the recordings of literature to change society which are included at the end of the book list.

After listening to the recording, respond to these questions:

☐ What are your first feelings and thoughts after hearing this recording?

☐ What conditions do the recordings protest?

LITERATURE TO CHANGE SOCIETY:
SUGGESTED READING

Fiction:

- P Agee, James. Let Us Now Praise Famous Men.
Houghton Mifflin, 1939.
- P Baldwin, James. Nobody Knows My Name. Dial,
1961.
- P Brownmiller, Susan. Against Our Will.
Simon and Schuster, 1975.
- P Carson, Rachel. Silent Spring. Houghton,
1962.
- P Cleaver, Eldridge. Soul on Ice. McGraw, 1968.
- Cohen, Tom. Three Who Dared. Doubleday, 1969.
- P Dos Passos, John. Manhattan Transfer.
Houghton Mifflin, 1943.
- Epstein, Sam, and Beryl Epstein. Who Says You
Can't? Coward-McCann, 1969.
- P Farrell, James T. Studs Lonigan (trilogy), Part
I. Vanguard, 1935.
- Gordon, Thomas. Parent Effectiveness Training.
Wyden, 1970.
- Green, Gerald. Holocaust. Bro-Dart, 1978.

For brief descriptions of each book, see the annotated booklists published by the National Council of Teachers of English and available in any library or perhaps from your English or reading teacher; for example, Books for You, Reading Ladders for Human Relations, and Your Reading.

- Havrevold, Finn. Undertow. Atheneum, 1968.
- Heiniein, Robert A. Stranger in a Strange Land. Putnam, 1961.
- P Herndon, James. The Way It Spoze to Be. Simon & Schuster, 1968.
- P Hersey, John. Hiroshima. Knopf, 1946.
- Hilton, James. Lost Horizon. William Morrow, 1936.
- Huxley, Aldous. Brave New World. Doubleday, 1932.
- Johnson, J. W., ed. Utopian Literature: A Selection. New York: Random House, 1968.
- Lawrence, Jerome, and Robert E. Lee. Inherit the Wind (c) 1955. Bantam, 1969.
- Lerner, Alan Jay, and Frederick Loewe. Camelot. Random House, 1961.
- P Lewis, Sinclair. Babbitt. Harcourt, 1949 (1922).
- Mass, Peter. Serpico. Viking, 1973.
- P Mailer, Norman. Armies of the Night. New American Library, 1971.
- Meltzer, Milton. Never to Forget. Harper, 1976.
- Olson, McKinley. Unacceptable Risk: The Nuclear Power Controversy. Bantam, 1979.
- O'Neill, Gerard K. The High Frontier: Human Colonies in Space. Morrow, 1977.
- P Orwell, George. 1984. Harcourt, 1946.
- P Paton, Alan. Cry, The Beloved Country. Scribner, 1946.

- P Remarque, Erich. All Quiet on the Western Front.
(translator A. W. Wheen.) Little, 1929.
- Samuels, Gertrude. Run Shelley Run. Crowell,
1974.
- P Sarton, May. As We Are Now. W. W. Norton,
1973.
- Shaw, George Bernard. Back to Methusaleh.
1921; rpt. Penguin, 1961.
- P Sinclair, Upton. The Jungle. Harper, 1951
(1906).
- P Steinbeck, John. Grapes of Wrath. Viking, 1939.
- P Stowe, Harriet Beecher. Uncle Tom's Cabin.
1852 (many recent editions).
- P Steinbeck, John. In Dubious Battle.
Viking, 1936.
- Thomas, Piri. Seven Long Times. Praeger,
1974.
- Thoreau, Henry David. Walden.
- P Warren, Robert Penn. All the King's Men.
Harcourt, 1946.
- Wells, H. G. The Time Machine. Dufour, 1966.
- Winn, Marie. The Plug-in Drug: Television,
Children and the Family. Viking, 1977.
- P Wright, Richard. Native Son. Harper and Row,
1969 (1940).
- Zindel, Paul. Let Me Hear You Whisper.
Harper, 1974.

Reading Utopian Literature

□ What do you already know about "Utopian" literature? While the idea of a "Utopia" seems to have existed for thousands of years, the word "Utopia" was not invented until 1516. Sir Thomas More gave the name to a political fantasy that he wrote about a perfect state. "Utopia" is a combination of two Greek words: "ou," meaning "no," and "topos," meaning "place."

You can gain a good idea of Utopian literature from the lyrics of the title song in Camelot, the musical created by Frederick Loewe and Alan Jay Lerner (1960).

CAMELOT

ARTHUR (*Sings*)

It's true! It's true! The crown has made it clear;
The climate must be perfect all the year.

A law was made a distant moon ago here,
July and August cannot be too hot;
And there's a legal limit to the snow here
In Camelot.

The winter is forbidden till December,
And exits March the second on the dot.
By order summer lingers through September
In Camelot.

Camelot! Camelot!
I know it sounds a bit bizarre;
But in Camelot, Camelot
That's how conditions are.

The rain may never fall till after sundown.
By eight the morning fog must disappear.
In short, there's simply not
A more congenial spot
For happily-ever-aftering than here
In Camelot.

ARTHIUR

Camelot! Camelot!
I know it gives a person pause
But in Camelot, Camelot
Those are the legal laws.

The snow may never slush upon the hillside
By nine p.m. the moonlight must appear.
In short, there's simply not
A more congenial spot
For happily-ever-aftering than here
In Camelot.

Each evening from December
to December
Before you drift to sleep
upon your cot,
Think back on all the tales
that you remember,
Of Camelot.

Ask ev'ry person if he's
heard the story;
And tell it strong and clear
if he has not;

That once there was a fleeting wisp of glory
Called Camelot.

Camelot! Camelot!
Now say it out with love and joy!

TOY (Bursting with it)
Camelot! Camelot!

ARTHUR (His arm around the boy's shoulder)
Yes, Camelot, my boy . . .

Where once it never rained till after sundown;
By eight a.m. the morning fog had flown . . .

Don't let it be forgot

That once there was a spot

For one brief shining moment that was known .

As Camelot . . .

☐ What were some of your feelings and thoughts as you read these songs?

☐ What did these songs cause you to see or to hear or smell or taste or feel tactilely?

☐ What elements in the songs seem to have contributed most to your having the feelings, visions and thoughts that you did?

"The Lake Isle of Innisfree" is a utopian poem by a major poet of the twentieth century, William Butler Yeats:

"The Lake Isle of Innisfree"
from The Rose (1893)

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and
wattles made;
Nine bean-rows will I have there, a hive for
the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace
comes dropping slow,
Dropping from the veils of the morning to
where the cricket sings;
: There midnight's all a glimmer, and noon a
purple glow,
And evening full of linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by
the shore;
While I stand on the roadway, or on the pave-
ment grey,
I hear it in the deep heart's core.

☐ How is the Utopia described by Yeats different from those in the song from the musical?

☐ What were some of your feelings and thoughts as you read this poem?

☐ What did this poem cause you to see or to hear or smell or taste or feel tactilely?

☐ What elements in the poem seem to have contributed most to your having the feelings, visions and thoughts that you did?

() Utopian literature has been written century after century. On the pages that follow are excerpts from two examples of Utopian literature written in the 18th and 19th centuries. In any way you choose (letter, essay, drawings), compare the two excerpts to one another and to Utopian literature you choose to read from the bibliography on pages 44-46.

() In the twentieth century, many kinds of Utopian ideas have been expressed in literature; however, in this century (as in the eighteenth century), anti-Utopian--rather than Utopian--literature has appeared more frequently. You may want to choose both an anti-Utopian and Utopian book from the reading list.

☐ Consider the term "anti-Utopian." From the context here and from the clues in the structure of the term, what do you think the term means? What are several ways that you can check the accuracy of your guess?

Creating Your Own Literature to Change Society

() Write a poem or story of protest; or a Utopian vision of the school you would have liked to -- or would like to -- attend; or an anti-Utopian prediction of the future if we do not change our ways in the present.

FROM: Samuel Johnson, RASSELAS, PRINCE
OF ABYSSINIA, First published in
1759.

THE DISCONTENT OF RASSELAS
IN THE HAPPY VALLEY.

Here the sons and daughters of Abyssinia lived only to know the soft vicissitudes of pleasure and repose, attended by all that were skillful to delight, and gratified with whatever the senses can enjoy. They wandered in gardens of fragrance, and slept in the fortresses of security. Every art was practiced to make them pleased with their own condition. The sages who instructed them, told them of nothing but the miseries of publick life, and described all beyond the mountains as regions of calamity, where discord was always raging, and where man preyed upon man.

To heighten their opinion of their own felicity, they were daily entertained with songs, the subject of which was the happy valley. Their appetites were excited by frequent enumerations of different enjoyments, and revelry and merriment was the business of every hour from the dawn of morning to the close of even.

These methods were generally successful; few of the princes had ever wished to enlarge their bounds, but passed their lives in full conviction that they had all within their reach that art or nature could bestow, and pitied those whom fate had excluded from this seat of tranquillity, as the sport of chance, and the slaves of misery.

Thus they rose in the morning, and lay down at night, pleased with each other and with themselves, all but Rasselas, who, in the twenty-sixth year of his age, began to withdraw himself from their pastimes and assemblies, and to delight in solitary walks and silent meditation. He often sat before tables covered with luxury, and forgot to taste the dainties that were placed before him: he rose abruptly in the midst of the song, and hastily retired beyond the sound of musick. His attendants observed the change and endeavored to renew his love of pleasure: he neglected their endeavors, repulsed their invitations, and spent day after day on the banks of rivulets sheltered with trees, where he sometimes listened to the birds in the branches, sometimes observed the fish

playing in the stream, and anon cast his eyes upon the pastures and mountains filled with animals, of which some were biting the herbage, and some sleeping among the bushes.

This singularity of his humor made him much observed. One of the Sages, in whose conversation he had formerly delighted, followed him secretly, in hope of discovering the cause of his disquiet. Rasselas, who knew not that any one was near him, having for some time fixed his eyes upon the goats that were browsing among the rocks, began to compare their condition with his own.

"What," said he, "makes the difference between man and all the rest of the animal creation? Every beast that strays beside me has the same corporal necessities with myself; he is hungry and crops the grass, he is thirsty and drinks the stream, his thirst and hunger are appeased, he is satisfied and sleeps; he rises again and is hungry, he is again fed and is at rest. I am hungry and thirsty like him, but when thirst and hunger cease I am not at rest; I am, like him, pained with want, but am not, like him, satisfied with fullness. The intermediate hours are tedious and gloomy; I long again to be hungry that I may again quicken my attention. The birds peck the berries or the corn, and fly away to the groves where they sit in seeming happiness on the branches, and waste their lives in tuning one unvaried series of sounds. I likewise can call the luteist and the singer, but the sounds that pleased me yesterday weary me to day, and will grow yet more wearisome to-morrow. I can discover within me no power of perception which is not glutted with its proper pleasure, yet I do not feel myself delighted. Man has surely some latent sense for which this place affords no gratification, or he has some desires distinct from sense which must be satisfied before he can be happy."

"That I want nothing," said the prince, "or that I know not what I want, is the cause of my complaint; if I had any known want, I should have a certain wish; that wish would excite endeavor, and I should not then repine to see the sun move so slowly towards the western mountain, or lament when the day breaks and sleep will no longer hide me from myself. When I see the kids and the lambs chasing one another, I fancy that I should be happy if I had something to pursue. But, possessing all that I can want, I find one day and one hour exactly like another, except that the latter is still more tedious than the former. Let your experience inform me how the day may now seem as short as in my childhood, while nature was yet fresh, and every moment shewed me what I never had observed before. I have already enjoyed too much; give me something to desire."

The old man was surprised at this new species of affliction, and knew not what to reply, yet was unwilling to be silent. "Sir," said he, "if you had seen the miseries of the world, you would know how to value your present state." "Now," said the prince, "you have given me something to desire; I shall long to see the miseries of the world, since the sight of them is necessary to happiness."

LIFE IN THE WOODS*

I left the woods for as good a reason as I went there. Perhaps it seemed to me that I had several more lives to live, and could not spare any more time for that one. It is remarkable how easily and insensibly we fall into a particular route, and make a beaten track for ourselves. I had not lived there a week before my feet wore a path from my door to the pond side; and though it is five or six years since I trod it, it is still quite distinct. It is true, I fear that others may have fallen into it, and so helped to keep it open. The surface of the earth is soft and impressible by the feet of men; and so with the paths which the mind travels. How worn and dusty, then, must be the highways of the world, how deep the ruts

of tradition and conformity! I did not wish to take a cabin passage, but rather to go before the mast and on the deck of the world, for there I could best see the moonlight amid the mountains. I do not wish to go below now.

I learned this, at least, by my experiment; that if one advances confidently in the direction of his dreams, and endeavors to live the life which he has imagined, he will meet with a success unexpected in common hours. He will put some things behind, will pass an invisible boundary; new, universal, and more liberal laws will begin to establish themselves around and within him; or the old laws be expanded, and interpreted in his favor in a more liberal sense, and he will live with the license of a higher order of beings. In proportion as he simplifies his life, the laws of the universe will appear less complex, and solitude will not be solitude, nor poverty poverty, nor weakness weakness. If you have built castles in the air, your work need not be lost; that is where they should be. Now put the foundations under them.

However lean your life is, meet it and live it; do not shun it and call it hard names. It is not so bad as you are. It looks poorest when you are richest. The fault-finder will find faults even in paradise. Love your life, poor as it is. You may perhaps have some pleasant, thrilling, glorious hours, even in a poor-house. The setting sun is reflected from the windows of the almshouse as brightly as from the rich man's abode; the snow melts before its door as early in the spring. I do not see but a quiet mind may live as contentedly there, and have as cheering thoughts, as in a palace. The town's poor seem to me often to live the most independent lives of any. May be they are simply great enough to receive without misgiving. Most think that they are above being supported by the town; but it oftener happens that they are not above supporting themselves by dishonest means, which should be more disreputable. Cultivate poverty like a garden herb, like sage. Do not trouble yourself much to get new things, whether clothes or friends. Turn the old; return to them. Things do not change; we change. Sell your clothes and keep your thoughts. God will see that you do not want society. If I were confined to a corner of a garret all my days,

like a spider, the world would be just as large to me while I had my thoughts about me. The philosopher said: "From an army of three divisions one can take away its general, and put it in disorder; from the man the most abject and vulgar one cannot take away his thought." Do not seek so anxiously to be developed, to subject yourself to many influences to be played on; it is all dissipation. Humility like darkness reveals the heavenly lights. The shadows of poverty and meanness gather around us, "and let creation widen to our view." We are often reminded that if there were bestowed on us the wealth of Croesus, our aims must still be the same, and our means essentially the same. Moreover, if you are restricted in your range by poverty, if you cannot buy books and newspapers, for instance, you are but confined to the most significant and vital experiences; you are compelled to deal with the material which yields the most sugar and the most starch. It is life near the bone where it is sweetest. You are defended from being a trifler. No man loses ever on a lower level by magnanimity on a higher. Superfluous wealth can buy superfluities only. Money is not required to buy one necessary of the soul.

Reading Drama to Change Society

Of all the literature created in protest of the conditions in the United States during the 1930s, one of the most effective was a one-act play, Waiting for Lefty. It was written by a Philadelphia, Clifford Odets, to be performed for labor union meetings. By the end of the play, the whole audience was shouting with the characters in the play, "STRIKE! STRIKE!"

() Read Waiting for Lefty, in one of the many anthologies that include it, for example, Years of Protest, by Jack Slazman. (Pegasus, 1967.)

() Decide whether you'd like to dramatize informally Waiting for Lefty. You can simply read through the play, going through the actions with playbook in hand, with others or by yourself.

() After reading Waiting for Lefty, how would you answer the basic questions suggested for experiencing protest literature:

☐ What were some of your feelings and thoughts as you read this play?

☐ What elements in the play seem to have contributed most to your having the feelings, visions and thoughts that you did?

Reading Magazine and Newspaper Articles to Change Society

☐ What magazines can you think of that have articles that are usually well-written enough to be considered literary, and that are usually directed to changing society?

() Look through magazines in the library to find which seem to be written in part to change society. Make some notes of your tentative conclusions about several magazines.

() Gain an overall view through examining the table of contents and looking quickly through the entire magazine; choose a few articles to skim only, by reading 1) the first and last paragraphs and 2) all headings or the first sentence in every few paragraphs; choose one or two articles to read thoroughly, beginning with the skimming technique and proceeding to a thorough reading.

() Feature articles and editorials in newspapers have many of the same qualities that you've noticed in many magazine articles. Include among the newspapers you choose the Sunday edition of the New York Times -- usually considered the leading newspaper in the United States -- and at least one newspaper from your own community.

() Decide upon a subject of current concern which is of particular interest to you and which is discussed in several magazines or newspapers. Summarize the opinions expressed in articles on the same subject in several different publications; include at least one article which expresses opinions that contradict those in the other articles.

Drawing Conclusions About Reading Literature
and Informational Material to Change Society

() Consider the differences in the ways we might read fiction and non-fiction most effectively, in view of the differences in their nature:

Through this guidebook, you have been invited to consider some of the distinguishing qualities of literary fiction. These qualities include: 1) its primary concern with individual human beings; 2) its appeal to our feelings, senses, imagination, intuition, and intellect, especially through its distinctive language; 3) its organic nature, that is, the way in which every element of its form (not merely the meaning of the words) contributes to its total meaning and effect.

Experiencing a work of fiction is like experiencing a new friendship. We might best experience it with all of our faculties alert and open to the new experience. We tend to remember fiction easily, when we read it willingly and when it is well-written, because we are involved in it with all of our faculties.

In reflecting on the experience of fiction (or of a new friendship), we might most appropriately ask ourselves, "What does the fiction cause us to feel? What does it cause us to sense and imagine and think? What does the total meaning of the fiction seem to be? How has it or how can it change me?"

Scientific and other informational material is usually distinguished by qualities different from those of fiction. These qualities include: 1) primary concern with ideas or with human beings in terms of groups; 2) meaning conveyed largely by the precise meaning of the words; 3) appeal primarily to our intellects or reason. Approaching a scientific book is like driving to an unfamiliar place. We might best approach it by studying the map of the route before proceeding. The "map" is the organization of the material and the "textual aids"; we can "study" it by previewing it -- reading summary and concluding paragraphs, the headings or the key sentences. After studying the map, we can decide what purposes we may have in reading the material fully and the appropriate rate (slow, moderate, fast) in view of our purposes and the relative difficulty of the material. We tend to remember non-fiction well only if we studied the map, the organization of all the details; as an eminent psychologist has stated, "Perhaps the most basic thing that can be said about human memory after a century of intensive research, is that unless detail is placed into a structured pattern, it is rapidly forgotten."*

In reflecting on the non-fiction and its map, we might most appropriately ask ourselves questions that remind us that this is only one map of a particular territory; there are or could be other maps of the same territory to which we should compare this map, and we should follow any map with caution, critically as well as appreciatively.

() In Let Us Now Praise Famous Men, James Agee writes:

*Jerome Bruner, The Process of Education (New York: Vantage Books, 1963), p. 24.

Is there such a cleavage between the "scientific" and the "artistic"? Isn't every human being both a scientist and an artist; and in writing of human experience, isn't there a good deal to be said for recognizing that fact and for using both methods? [p. 218]

Through this guidebook, you have read several kinds of literature to change society, including "artistic" fiction, and "scientific" articles, and works in which the author attempts to combine a scientific and an artistic approach to his subject. Compare your favorite examples of the fictional, the factual, and the "mixed" material that you have read or heard; 1) the elements that contribute most to the power to change society; 2) the other values that each work has, in your opinion, in addition to its power to change society.

Support your points with specific examples from the works you have read.

Suggested procedure:

- () Jot down your ideas in a column, as they occur to you.
- () Organize your ideas, simply by numbering them in the order that seems most effective.
- () Write your essay by developing the ideas you have listed, in the order in which you have numbered them.

- () Start a new paragraph for each main idea.
- () Proofread for clarity, punctuation, spelling.)

☐ What questions do you have now about reading "to change society"?

☐ How might you go about finding answers to your questions?

LITERATURE TO DISCOVER BEAUTY

Introductory Questionnaire

☐ What literature have you already read that you found especially beautiful?

☐ What was beautiful about it?

☐ What is beauty?

☐ How do you know when you've found beauty?

☐ What other values does literature have for you, in addition to the value of beauty?

☐ What is literature?

To stir your thinking, consider this idea, described in Man and His Fictions, by several professors at Yale University: The term "fiction," in its broadest sense, can be considered to be all media that man uses to give shape or form to his ideas; by such a definition, literature is a kind of fiction, rather than fiction a kind of literature. In the light of this idea, what is your view about the following question:

☐ What kind of fiction is literature?

In its broader sense, the word "literature" refers to any and all imaginative verbal expression, oral or written -- riddles and novels, puns and poems, jump-rope rhymes and epics. In its more restricted sense, the word "literature" refers to imaginative written expression that is generally regarded as superior, and that conveys its total meaning as much through its form as through its content. The latter meaning of "literature" developed only about 200 years ago. Some writers indicate the distinction between the two meanings by capitalizing the word when using it in the more restricted sense: Literature vs. literature.

Considering the Beauty of Literature: Where
is it? What is it?

☐ Where is the beauty of literature?
Is it in the printed words on the paper? Is
it in the sound of the words on the recording?
Is it in what the poem refers to in the world
outside the poem?

☐ Where else might the beauty of literature be?

() Try exploring some of these possibilities.
Here is a part of a very long poem, a fragment
of poetry on the subject of beauty. Read the
poem first silently and then aloud.

from Endymion; Book I* (written in 1817)

A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet
breathing.
Therefore, on every morrow, are we wreathing
A flowery band to bind us to the earth,
Spite of despondence, of the inhuman dearth
Of noble natures, of the gloomy days,
Of all the unhealthy and o'er-darkened ways
Made for our searching: yes, in spite of all,

[*Endymion is the hero of a story told in
ancient Greece. He was a beautiful young
shepherd who loved and was loved by Selene
(or Diana), the goddess of the moon. Whenever
the moon was hidden behind a cloud, the Greeks
liked to believe that Selene was visiting
Endymion.]

Some shape of beauty moves away the pall
 From our dark spirits. Such the sun, the moon,
 Trees old, and young, sprouting a shady boon
 For simple sheep; and such are daffodils
 With the green world they live in; and clear
 rills

That for themselves a cooling covert make
 'Gainst the hot season; the mid forest brake,
 Rich with a sprinkling of fair musk-rose blooms;
 And such too is the grandeur of the dooms
 We have imagined for the mighty dead;
 All lovely tales that we have heard or read;
 An endless fountain of immortal drink,
 Pouring unto us from the heaven's brink.

-- John Keats

L/ What do you feel and think is beautiful about this fragment of poetry about beauty?

L/ What, if anything, mars the beauty of this fragment for you?

L/ What is a "bower"? What is "despondence"? What is a "dearth"?

() Here is another fragment of poetry about beauty. See if you find the same or other beauties in these lines by William Wordsworth, in comparison to the lines by Keats. Read the poem aloud; listen for beauty and meaning in its sounds.

From Lines
 (Composed a Few Miles Above Tintern Abbey
 . . . July 13, 1798)

... Nature never did betray
 The heart that loved her; 'tis her privilege,
 Through all the years of this our life, to lead
 From joy to joy: for she can so inform
 The mind that is within us, so impress
 With quietness and beauty, and so feed
 With lofty thoughts, that neither evil tongues,
 Rash judgments, nor the sneers of selfish men,
 Nor greetings where no kindness is, nor all
 The dreary intercourse of daily life,
 Shall e'er prevail against us, or disturb
 Our cheerful faith, that all which we behold
 Is full of blessings. Therefore let the moon
 Shine on thee in thy solitary walk;
 And let the misty mountain-winds be free
 To blow against thee; and, in after years,
 When these wild ecstasies shall be matured
 Into a sober pleasure; when thy mind
 Shall be a mansion for all lovely forms,
 Thy memory be as a dwelling-place
 For all sweet sounds and harmonies; oh! then,
 If solitude, or fear, or pain, or grief,
 Should be thy portion, with what healing thoughts
 Of tender joy wilt thou remember me,
 And these my exhortations! . . .

--William Wordsworth

☐ What do you feel and think is beautiful about these lines?

☐ What does "exhortations" mean?

☐ What, if anything, mars the beauty of these lines for you?

- ✓ () Compare the Keats and Wordsworth lines to "Dust of Snow," another poem on a similar subject written in this century. Read the poem silently, then aloud, simply to respond to the immediate experience it conveys; then consider it in more detail.

Dust of Snow

The way a crow
Shook down on me
The dust of snow
From a hemlock tree

Has given my heart
A change of mood
And saved some part
Of a day I had rued..

--Robert Frost

☐ What were some of your feelings and thoughts, as you read this poem?

☐ What did this poem cause you to see or to hear, smell, taste, or feel tactilely?

☐ What elements in the poem seem to have contributed most to your having the feelings and images and thoughts that you did? the images? the sound effects? the choice of words or diction? the pattern of the words or lines? the idea suggested?

☐ How does the simplicity of the form of this poem relate to the meaning that the poem conveys to you?

() You may find the approach we've taken to "Dust of Snow" a helpful way to discover more beauty in other poetry. Read the poem silently, then read it aloud; listen to and respond to the experience that the poem conveys. Read the poem again and again to discover more fully the experience the poem conveys to you, its beauties as a form of art and its

deeper meanings through its form.

() Build a list of all the things that come to your mind when you think of "beauty." Consider which one or two of the things or memories you have listed are most beautiful to you.

() Share with friends personal catalogs of beautiful things.

☐ What lines did you like especially in the catalogs you heard?

☐ What are your thoughts and feelings about the lists you heard?

☐ In what ways is what you heard like poetry? Do you think it would be accurate to call these lists "poems"?

() Read aloud or listen again to the Keats and Wordsworth lines.

☐ Did you discover any new beauties in the poems?

☐ What are some of the qualities of the language in those poems which adds to their beauty for you?

☐ Are you more aware of some of the qualities that mar the beauty of these poems for you?

☐ What do you think accounts for the fact that many poems written when these two were written have similar qualities, some of which we may no longer admire?

() Read "Constantly Risking Absurdity," to respond to the experience it conveys. Read the poem silently, then aloud.

Constantly Risking Absurdity

Constantly risking absurdity

and death
whenever he performs
above the heads
of his audience

the poet like an acrobat
climbs on rime
to a high wire of his own making

and balancing on eyebeams
above a sea of faces
paces his way
to the other side of day

performing entrechats
and slight-of-foot tricks
and other high theatrics

and all without mistaking
any thing
for what it may not be

For he's the super realist

who must perforce perceive
taut truth

before the taking of each stance or step
in his supposed advance
toward that still higher perch

where Beauty stands and waits
with gravity
to start her death-defying leap

And he

a little charleychaplin man
who may or may not catch

her fair eternal form
spreadeagled in the empty air
of existence

-- Lawrence Ferlinghetti

☐ What were some of your feelings and thoughts as you read this poem?

☐ What did this poem cause you to see or to hear, smell, taste, or feel tactilely?

☐ What elements in the poem seem to have contributed most to your having the feelings and images and thoughts that you did?

☐ Why do you think it's important to read poetry aloud?

() Try translating into a sketch the descriptions of the acrobat in this poem, as someone else reads the poem aloud. Then you may be able to see more clearly the beauty of each part of the comparison of poet and acrobat.

☐ If the poet is being compared to the acrobat, truth to the tightrope, and beauty to the acrobat's partner, whom he's trying to catch, what is the poem itself implied to be?

☐ Have you ever written a poem? Do you agree with Ferlinghetti about what writing a poem is?

☐ Are you conscious of using figures of speech, like the comparisons in this poem, in your everyday conversation? What are some of the figures of speech you use? (For example, do you say "That's another ball game" or "He's off base"?)

☐ What are some of the terms you use when you talk about your favorite sport?

- Do you ever use any of these terms when you're not talking about the sport itself, directly?
- How would you say the same thing without using the terms of the sport?
- What are some of the advantages of using the terms of the sport, instead of more literal language?

Considering Poetic vs. Scientific Language

☐ How does the language of poetry which you've been reading and hearing seem different to you from the language of science or factual material?

() Imagine that a long line represents the "continuum" of language, with scientific language at one extreme and poetic language at the other; what distinguishing features can you think of for the two extremes of language? Build a list of descriptive terms at each end of the continuum line.

☐ What are some of the possible differences between the meaning of the word "burning" in a chemistry textbook, and the meaning of the same word in "Tiger! Tiger! burning bright"?

☐ What are some of the possible differences between the meaning of the word "light" in a physics textbook, and the meaning of the same word in the lines by Dylan Thomas?

"Do not go gentle into that good night
Rage, rage against the dying of the light."

☐ What are some conclusions you could draw from this continuum of language?

In this guidebook so far, you've considered a number of basic ideas about kinds of beauty that can be discovered in literature. The two-stanza poem below is especially appropriate for applying some of what you've learned so far about reading poetry to discover beauty.

() Read the poem to yourself to feel the human experience it conveys; then read it aloud.

Be with me, Beauty, for the fire is dying;
 My dog and I are old, too old for roving.
 Man, whose young passion sets the spindrift* flying
 Is soon too lame to march, too cold for loving.
 I take the book and gather to the fire,
 Turning old yellow leaves; minute by minute
 The clock ticks to my heart. A withered wire,
 Moves a thin ghost of music in the spinet.
 I cannot sail your seas, I cannot wander
 Your cornland, nor your hill-land, nor your valleys
 Ever again, nor share the battle yonder
 Where the young knight the broken squadron rallies.
 Only stay quiet while my mind remembers
 The beauty of fire from the beauty of embers.

Beauty, have pity! for the strong have power,
 The rich their wealth, the beautiful their grace,
 Summer of man its sunlight and its flower.
 Spring-time of man all April in a face.
 Only, as in the jostling in the Strand**
 Where the mob thrusts or loiters or is loud,
 The beggar with the saucer in his hand
 Asks only a penny from the passing crowd.
 (continued)

* spindrift: spray swept by a violent wind along the surface of the sea.

** Strand: a street parallel to the Thames River, in London; famous for hotels and theaters.

So, from this glittering world with all its fashion,
 Its fire, and play of men, its stir, its march,
 Let me have wisdom, Beauty, wisdom and passion,
 Bread to the soul, rain when the summers parch.
 Give me but these, and though the darkness close
 Even the night will blossom as the rose.

☐ What were some of your feelings and thoughts as you read this poem?

☐ What did this poem cause you to see or to hear, smell, taste, or feel tactilely?

☐ What experience does this poem convey to you?

☐ What are the elements of the form of one of the stanzas which contribute most to the total meaning of the stanza? (Is it the metaphors? The sound effects?) Explain as fully as you can, giving examples or illustrations.

☐ What elements of the stanza are most beautiful to you? Why?

☐ What other values does the whole poem have for you, in addition to the beauty you have found?

The name of the poem you've just read is "On Growing Old," by John Masefield. "On Growing Old" was written in 1919, 17 years after "Sea Fever." Masefield was only 41; he lived another 48 years after writing "On Growing Old." The poem reflects the exhaustion that Masefield and millions of other people felt after World War I. Masefield served with the Red Cross in France.

MAJOR PROJECTS

Your major learning experience through this guidebook is likely to be a project which appeals to you from the following list of possibilities, or one that you invent for yourself.

- () Browse in any collection of poetry you like. Find three poems on one subject that interests you especially. (A book that groups poems according to subject, such as childhood, love, religion, death, is Studying Poetry, by Karl Kroeber and John O. Lyons, Harper and Row, 1965.) Compare the poems in regard to your first feelings and thoughts in response to them, the experiences they convey, the poetic elements that contribute most conspicuously to the total meaning of each, and the values of the poems for you, in your life.

Here are some possible choices for this project, on the subjects of love, religion, and death:

Love:

- "Since There's No Help," by Michael Drayton;
 "Non Sum Qualis Eram Bonae Sub Regno Cynarae,"
 by Ernest Dowson;
 "The Human Being Is a Lonely Creature," by
 Richard Eberhardt.

Religion:

- "Affliction," by George Herbert;
 "God's Grandeur," by Gerald Manley Hopkins;
 "The Imprecipient," by Thomas Hardy.

Death:

"When I Have Fears That I May Cease to Be,"
by John Keats;

"Passing the Graveyard," by Andrew Young:

"Do Not Go Gentle Into That Good Night,"
by Dylan Thomas.

- () Listen to one of the recordings of poetry available at your local library. For example:

Classic Poems of Love and Beauty (Literary Records, LR 6007);

The Poems of Emily Dickinson, read by Nancy Wickwire (Spoken Arts, SA 873)

John Maefield Reads His Own Poetry (Caedmon TC 1147)

Choose two of the poems that appeal to you especially to find and read with care. Write about your thoughts and feelings in both hearing and reading the poems, including the experiences they convey, the poetic elements that contribute most conspicuously to the total meaning of each poem, and the values of the poems for you, in addition to their beauty.

- () Compare three works that are written on the same subject--but in language that represents different points along the continuum of language; a chapter from a textbook, a chapter from a more literary non-fiction work, and a poem. Express your thoughts and feelings about the value of the three types of writing on this subject for you, personally. Include specific examples from the works to illustrate your points.

Possible trions:

- a chapter in a biology or botany text-book;
- a chapter from a book by Joseph Wood Krutch (Best Nature Writings of Joseph Wood Krutch. Pocket Books, 1971).
- "Poem in October," or "The Force That Through the Green Fuse Drives the Flower," by Dylan Thomas.
- a chapter in an astronomy textbook, or Pictorial Astronomy, by Dinsmore Alter, et al. (Thomas Y. Crowell, rev. 1969);
- To the Ends of the Universe, by Isaac Asimov (Walker, 1967);
- "Any Size We Please," by Robert Frost.

- () Read the comic-yet-serious novel Under the Net, by Iris Murdoch (Viking, 1954). Write your thoughts and feelings about the novel, including the various connotations of the word "net" in the title, in relation to other elements of the book, and the values that the book has for you, personally.

NOTE: You may find useful for your project, and for future writing about literature, a handbook such as A Short Guide to Writing About Literature, by Sylvan Barnet (Little, Brown, 1975).

Reading Short Stories to
Discover Beauty

☐ What are the elements in most short stories, in comparison with the elements of poetry?

☐ What is a "theme" in a story?

☐ Do all short stories have a theme?

☐ How can you recognize the theme?

Perhaps

() With the help of a librarian, teacher, parent or friend, find a short story that appeals to you.

Just as you did with poetry, first read the story largely for the immediate pleasure and experiences it provides. Then think back over the story to see it as a work of art and so come closer to its total meaning. Mark with brackets , or write down the page number and part-of-page letter (see p. 26) of any part of the story which you think is especially well-written.

☐ What are your first feelings and thoughts in response to the story?

☐ Who is the narrator of the story?

☐ What kind of person does he or she seem to be? How do you know?

☐ Does the story seem to have a theme?

What does the theme seem to be?

☐ What kinds of beauty do you see in this short story?

Considering the Question, What is Art?

☐ In considering poetry and short fiction, we've used the word "art" as well as the word "literature"; how do you think the two terms are related in meaning?

() Here is a poem by Herman Melville which conveys, in remarkably few words, key ideas and feelings about art. Find as much as you can of the meaning of art which the poem conveys.

ART

In placid hours well-pleased we dream
 Of many a brave unbodied scheme.
 But form to lend, pulsed life create,
 What unlike things must meet and mate:
 A flame to melt--a wind to freeze;
 Sad patience--joyous energies;
 Humility--yet pride and scorn;
 Instinct and study; love and hate;
 Audacity--reverence. These must mate,
 And fuse with Jacob's mystic heart,
 To wrestle with the angel--Art.

-- Herman Melville

☐ What were some of your feelings and thoughts as you read this poem?

☐ What did this poem cause you to see or to hear, smell, taste, or feel tactilely?

☐ What elements in the poem seem to have contributed most to your having the feelings, visions and thoughts that you did?

☐ In the metaphor in the last two lines what is art compared to?

☐ Do you remember the story of Jacob and the angel? What was Jacob like, before he wrestled with the angel? What was Jacob like after he wrestled with the angel?

() Read the story in the Bible (Genesis, Chapter 32), in order to understand the metaphor as fully as possible.

() With the story fresh in your mind, reconsider the last two lines of the poem, "Art," and think of connotations they have for you now.

☐ In what way was Jacob transformed by wrestling with the angel?

☐ Who is Jacob compared to, in the metaphor?

Who is the angel compared to?

What does this metaphor imply about the effect of art?

☐ Does this poem suggest to you any broader interpretation of the phrase "Literature to Discover Beauty," than the interpretation implied in our discussions so far?

☐ You may have found in this poem the idea that art can make man more fully human; in what ways do you think that art or literature can be "humanizing?"

☐ Melville's poem includes a description of art as "pulsed life"; in what ways is a work of art like a living thing?

☐ Can you answer more fully now the question asked early in this guidebook, "Where is the beauty of art?"